Arctic Monkeys

Favourite Worst Nightmare

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Arranged by Alex Davis
Edited by Tom Fleming & Lucy Holliday

Art direction and design by Juno
Layout by Matthew Cooper
Illustrations by Joseph Bramhall, Graphique Club, Drew Millward, Al Heighton, Anne-Marie Moore, Tobias and Juno
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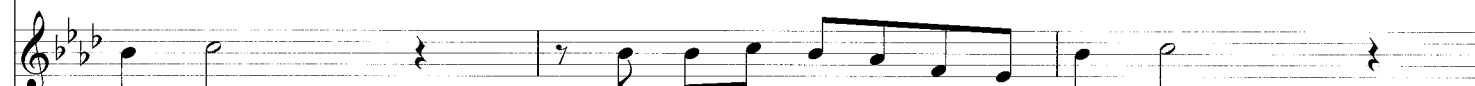
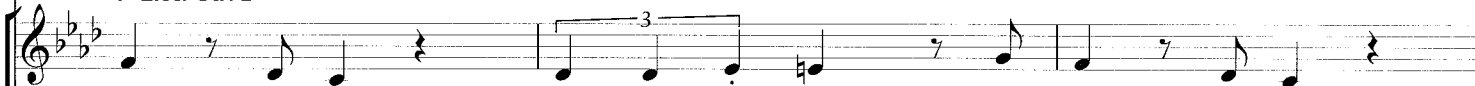
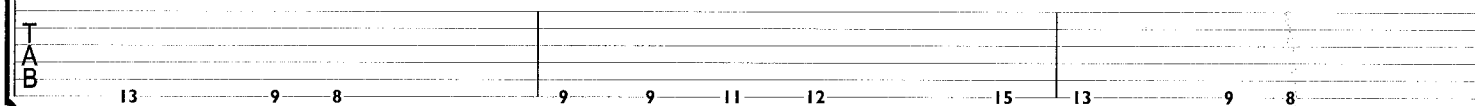
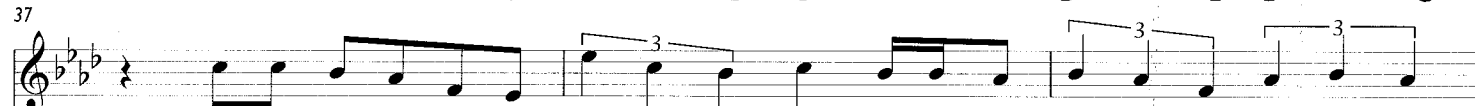
Faber Music Ltd, Burnt Mill, Elizabeth Way, Harlow, CM20 2HX England
Tel: +44(0)1279 82 89 82 Fax: +44(0)1279 82 89 83
sales@fabermusic.com fabermusic.com

BRIANSTORM

Words by Alex Turner
Music by Arctic Monkeys

Bri - an, top marks for not try - ing, so kind of you to
Bass arr. Gtr.
Elec. Gtr. 1
Fig. 3
bless us with your ef - fort - less - ness, we're grate - ful and so strange - ly com - for - ted. And I
won - der, are you put - ting us un - der? Be - cause we
Elec. Gtr. 2
Elec. Gtr. 1 plays Fig. 3 - cont. sim.
can't take our eyes off the T shirt and tie com - bi - na - tion. See you la - ter in - no - va - tor.

1.2.3.
4.
(F) (D♭) (C) (A♭) (D♭) (E♭) (E) (G) (D♭) N.C.
2. Some want to kiss, some want to
Bass arr. Gtr.
Elec. Gtr. 1 Fig. 3 ends
F5 D♭5 C5 D♭5 E♭5 E5 G5 F5 D♭5 C5
(sing 𝄋 only)
Bri - an, top marks for not try - ing.
kick you, there's not a net you could - n't slip through
3. Calm, col - lec - ted and com - man - ding. you leave the o - ther sto-ries
1° Elec. Gtr. 2
1° Elec. Gtr. 1 plays Fig. 2 - cont. sim.
2° All Gtrs. silent
D♭5 E♭5 E5 G5 F5 D♭5 C5 D♭5 E♭5 E5 G5
or at least that's the im - pres - sion I get be-cause you're smooth and you're wet and she's
stand - ing with your ren - di - tions and jokes, bet there's hun - dreds of blokes that have

F5 D♭5 C5 D♭5 E♭5 E5 G5 F5 D♭5 C5 D♭5 E♭5 E5 G5

40

not a - ware yet but she's yours. She'll be say - ing use me, show me the Ja -
wept because you've sto - len their___ thun - der. Are you put - ting us

2° Elec. Gtr. 2 re-enters

2° Elec. Gtr. 1 plays Fig. 2 - cont. sim.

F5 D♭5 C5 D♭5 E♭5 E5 G5 F5 D♭5 C5

44

-cu - zzi. I i - ma - gine that it's there___ on a plate your high
un - der? Be - cause we can't___ take our eyes off the

(C) (A♭) (F) (C) (A♭) (F) (D♭) (C) (A♭) (F) (C) (A♭) (F) (D♭)
while. I doubt it's your style not to get what you set
Bass arr. Gtr.
Elec. Gtr. 2
Elec. Gtr. 1 Fig. 2 ends
(C) (A♭) (F) (C) (A♭) (F) (A♭) (E)
out to ac-qui-re, the eyes are on fi-re you are the un-fore-cas-ted storm, oh.
Elec. Gtr. 1
Elec. Gtr. 2
(F)
Elec. Gtr. 1
Bass arr. Gtr.
Elec. Gtr. 2

62

64

D.𝄋 al Coda

TEDDY PICKER

Words by Alex Turner
Music by Arctic Monkeys

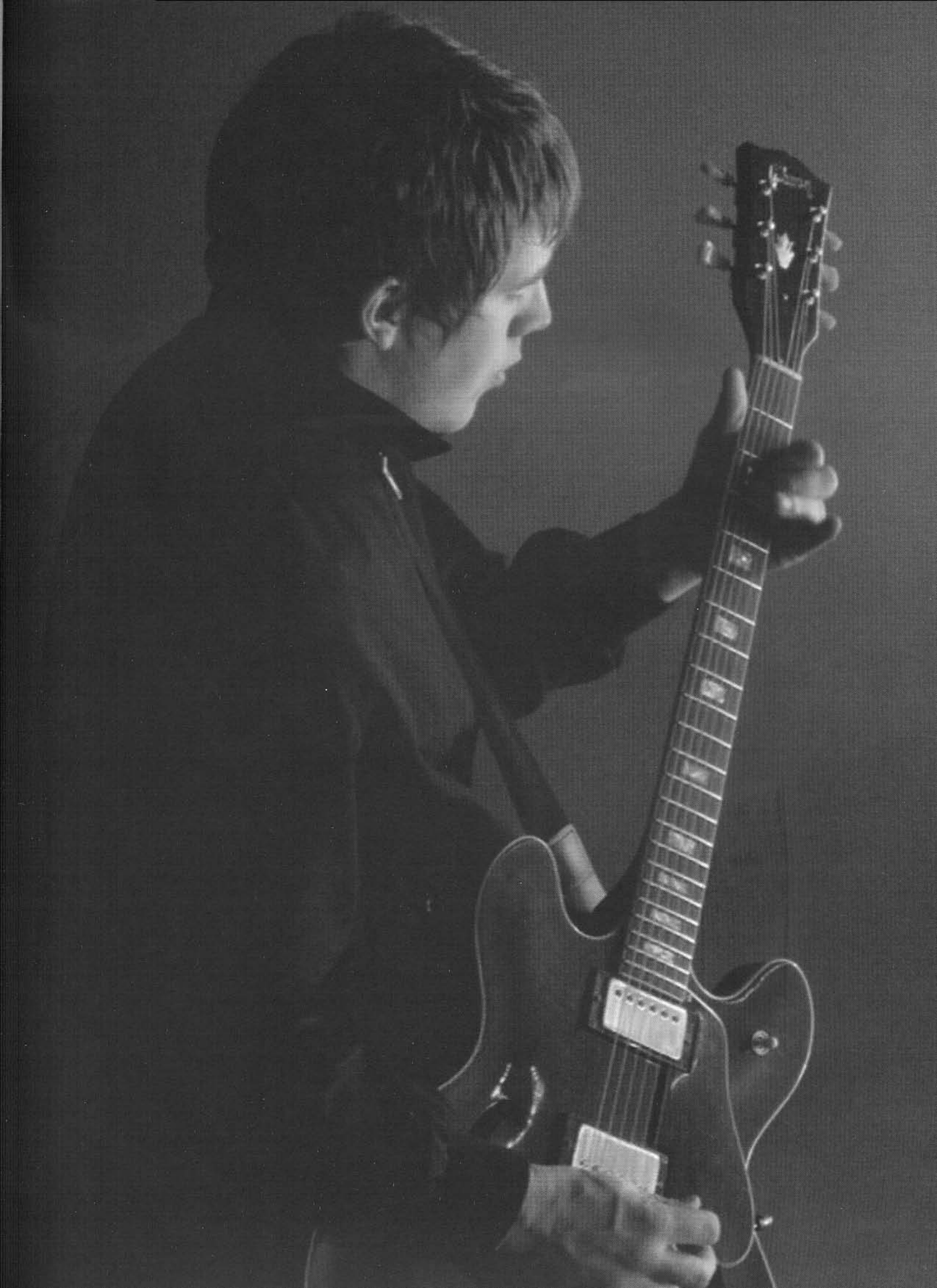
♩ = 150

Elec. Gtr. 1 plays occasional light background Am chords - cont. sim.
1° Elec. Gtr. 2 plays Fig. 1 - cont. sim.
2° Elec. Gtr. 2 plays Fig. 2 - cont. sim.

screen. Sped up to the point where they pro - voke you to tell the fuck - ing
oath that says: "We are de - fen - ders of
2° Elec. Gtr. 2 plays Fig. 1 - cont. sim.
punch-line be - fore you have told the joke, "Sor - ry sun - shine, it does - n't ex - ist. It
a - ny po - ser or pro - fes - sion - al pre - ten - der a - round."
N.C.
F
E
1° Elec. Gtr. 1
2° Elec. Gtr. 1
Elec. Gtr. 1
was - n't in the top one hun - dred list." (1,3.) It's the thou - santh time that it's e - ven bold - er, a
(2.) When did your list re - place the twist and turn like a
2° Elec. Gtr. 2
Elec. Gtr. 2
(play 1° only)
tremolo
Am
To Coda
1.
don't be sur - prised when you get bent o - ver, they told you, but you were dy - ing for it.
fist, re - placed a kiss, don't con - cern

E♭5
Am
31
Saw it and she grabbed it and it
Elec. Gtrs. 1 + 2
light overdrive
Fig. 2
34
was - n't what it seemed, the kids all dream of mak - ing it, what - e - ver that means. 2. A
Fig. 2
2.
37
F
E
(E)
Am
(- cern) us with your bol- locks, I don't want your prayer, save it for the mor-ning af - ter.
Elec. Gtr. 1
Elec. Gtr. 2 plays Fig. 2 - cont. sim.
Elec. Gtr. 2
tremolo
w/ feedback

E
Am
D.𝄋 al Coda
Elec. Gtr. 1
And it's the
Elec. Gtr. 2
Coda
F
E
Am
Elec. Gtr. 1
They told you, but you were gag-ging for it.
Elec. Gtr. 2

61
F N.C.
E N.C.
Let's have a game on the ted - dy pick - er. "Not quick e - nough, can I have it quick - er."
Elec. Gtrs. 1 + 2
63
Am N.C.
1.
Am
2.
E♭5
Al - rea - dy thick and you're get - ting thick - er.
- (er.)
Pre -
66
Am
- su - ming that all things are e - qual, who'd want to be men of the peo - ple,
70
E
(A)
when there's peo - ple like you.

D IS FOR DANGEROUS

Words by Alex Turner
Music by Arctic Monkeys

1.
F5
E♭5 C5
F5
E♭5
C5
E♭5
F♯5
C5
E♭5
F♯5
Electric Guitar 1
cont. sim.
13
slightly dirty tone
D is for de-light-ful and try and keep your trou - sers on.
I
Electric Guitar 2
overdrive
Fig. 1
17
B♭5
A♭5
G5
think you should know you're his fa-vourite worst night - mare.
2. D is for
Fig. 2
2.
G5*
B♭5*
C5*
Elec. Gtr. 1
21
Elec. Gtr. 2
Fig. 3

Elec. Gtr. 2 plays Fig. 3

C5

He's

Elec. Gtr. 2

Elec. Gtr. 1 ends

Allow feedback to develop on all guitars

Bass arr. Gtr.

Backing vocals 3° & 4° only

1.2.3.

1.2.3. *near - ing the brink but he thinks first, a pa - ra - llel u - ni - verse per - haps could be the*
4. *I*

Backing vocals 2°, 3° & 4° only

1.2.3. near - ing the brink but he thinks first, a pa - ra - llel u - ni - verse per - haps could be the
4. I

Bass arr. Gtr.

4.
per - fect scene. He's think you should know you're his fa - vourite worst night - mare.
per - fect scene. He's think you should know you're his fa - vourite worst night - mare.
Bass arr. Gtr.
F5 Eb5 C5 F5 Eb5 C5 Eb5 F#5 C5 Eb5 F#5
Elec. Gtr. 1
Elec. Gtr. 2

F5
E♭5
C5
F♯5
47
D is for de - light - ful and try and keep your trou - sers on.
Elec. Gtr. 3 (overdrive) plays Fig. 1
B♭5
A♭5
G5
50
You should know you're his
Elec. Gtr. 3 plays Fig. 2
53
fa - vourite worst night - mare.

BALACLAVA

Words by Alex Turner
Music by Arctic Monkeys

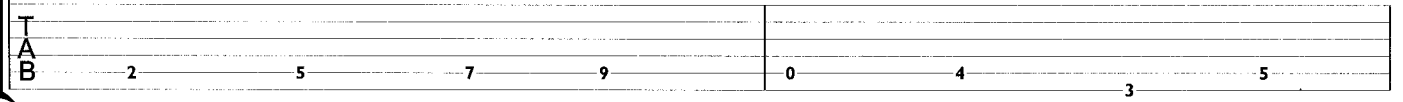
♩ = 140

(B) (D) (E) (F♯) (A) (C♯) (G) (D)

1. Run - ning off o - ver next doors gar - den be - fore the ho - ur is done, it's

Bass arr. Gtr.

2 5 7 9 | 0 4 3 5

3

(B) (D) (E) (F♯) (A) (C♯) (G) (D) (B) (D) (E) (F♯)

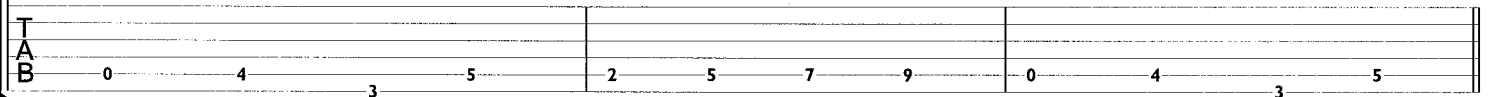
more a ques - tion of feel - ing than it is a ques - tion of fun. The con - fi - dence is the ba - la - cla - va, I'm

2 5 7 9 | 0 4 3 5 | 2 5 7 9

6

(A) (C♯) (G) (D) (B) (D) (E) (F♯) (A) (C♯) (G) (D)

sure you'll baf - fle them good, will the end - ing wreak of salt - y cheeks and run - ny make up a - lone, or will

0 4 3 5 | 2 5 7 9 | 0 4 3 5

(B) (D) (E) (F♯) (A) (C♯) (G) (D)
9
Backing vocals sing 1° only
(1.) blood run down the face_ of a boy be - wil - dered and scorned? Will you
(2.) pul - ling her from a bur - ning build - ing or throw - ing her_ to the sharks? Can
Gtrs. 1 + 2 play 1° only
Electric Guitar 1
slightly dirty tone
cont. sim.
T
A
B
2 5 7 9 0 4 3 5
Electric Guitar 2
light overdrive
cont. sim.
14 14 12 12 14 14 16 16 12 12 11 11 12 12 14 14
11
find your - self_ in a skir - mish, will you wish you'd ne - ver been born?
on - ly hope_ that the end - ing is as pleas - u - ra - ble as the start. The
13
Tied your - self_ to the tracks_ and there is - n't no_ go - ing back,_ and it's
con - fi - dence_ is the ba - la - cla - va, I'm sure you'll baf - fle them straight,_ it's
1.
15
wrong, wrong, wrong but we'll do it a - ny - way be - cause we love a bit of trou - ble.
wrong, wrong, wrong and she can

B5 (B) (F#) B5 (A) (F#)

17

(sing 2° only)

Crime!

Elec. Gtr. 1

Elec. Gtr. 2

Play 2° only

B5 (B) (F#) B5

21

1.

(A) (F♯) 2° D.𝄋 al Coda (B)

9fr

30

Sing 1°

- *form and the dag - gers are drawn. Who's the crooks in this* *That's*

- form and the dag - gers are drawn. Who's the crooks in this__ crime?________ That's

TAB

9 9 | 9 10 10 10 10

TAB

5 5 5 5 5 5 5 5 | 4 4 4 4 4 4 4 4 | 9 9 11 9 9 9 11 9 | 9 9 11 9 12 12 12 12

(A) (C#) (G) (D) (B) (D) (E) (F#) (A) (C#) (G) (D)
That's
That's
(B) (D) (E) (F#) (A) (C#) (G) (D) (B) (D) (E) (F#) 1.2. (A) (C#) (G) (D) 3. (A) (C#) (G) (D)
right, he won't let her out his sight. That's
right, he won't let her out his sight. That's Will you be a - ble to
Elec. Gtr. 1 plays Fig. 1
Elec. Gtr. 2 plays Fig. 2
Elec. Gtr. 1 plays Fig. 1
Elec. Gtr. 2 plays Fig. 2
(B) (D) (E) (F#) (A) (C#) (G) (D) (B) (D) (E) (F#) (A) (C#) (G) (D)
boast that this day held the most flaw-less heist of all time.
Elec. Gtr. 2
Elec. Gtr. 1 plays Fig. 1
Elec. Gtr. 1 plays Fig. 1

(B) (D) (E) (F♯) (A) (C♯) (G) (D) (B) (D) (E) (F♯) (A) (C♯) (G) (D)

49

Bass arr. Gtr.

3. You

Fig. 3

T A B — 2 5 0 9 | 0 4 3 5 | 2 5 0 9 | 0 4 3 5

(B) (D) (E) (F♯) (A) (C♯) (G) (D) (B) (D) (E) (F♯)

53

knew that it__ would be trou - ble right be - fore the ve - ry first__ kiss, qui - et and__ un - as - su - ming but you

Bass arr. Gtr. plays Fig. 3

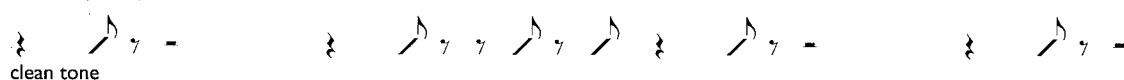
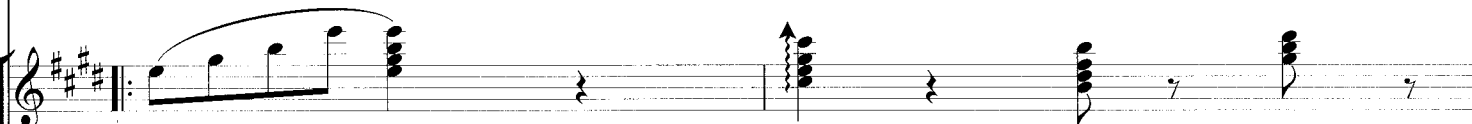
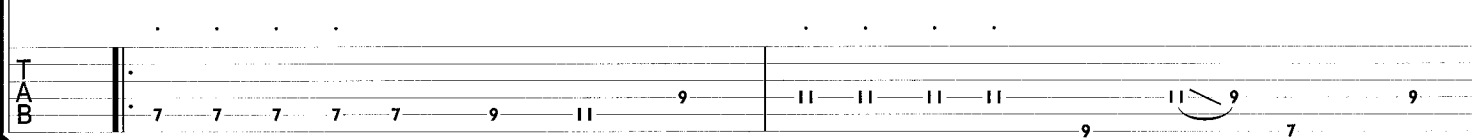
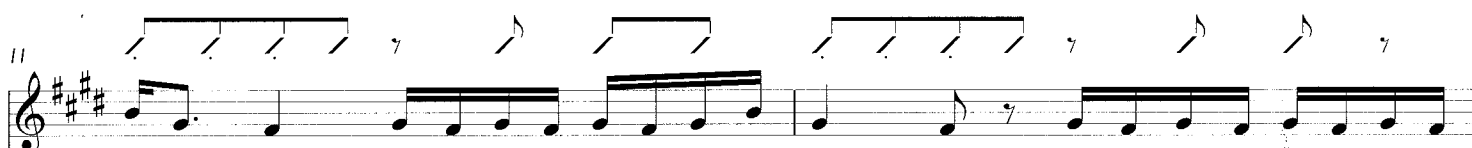
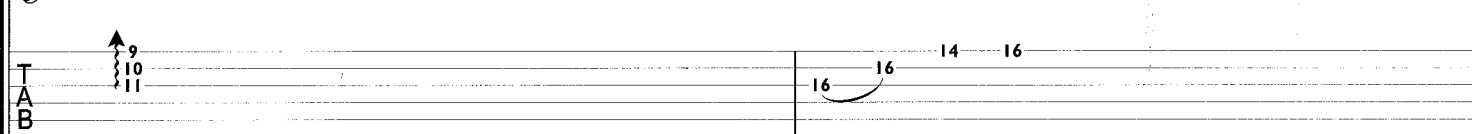
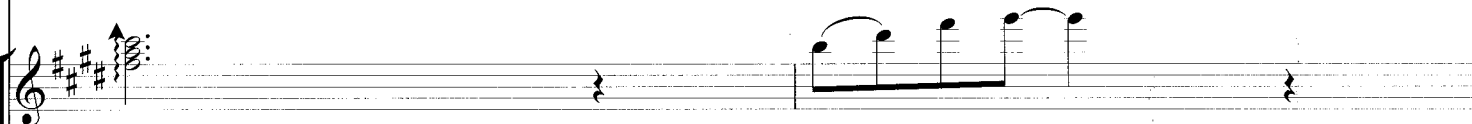
heard that they__ were the naugh - ti - est. She plead - ed with__ you to take it off but

Bass arr. Gtr. plays Fig. 3

you re - sis - ted and__ thought, "Sor - ry sweet - heart, I'd much ra - ther keep on the ba - la - cla -

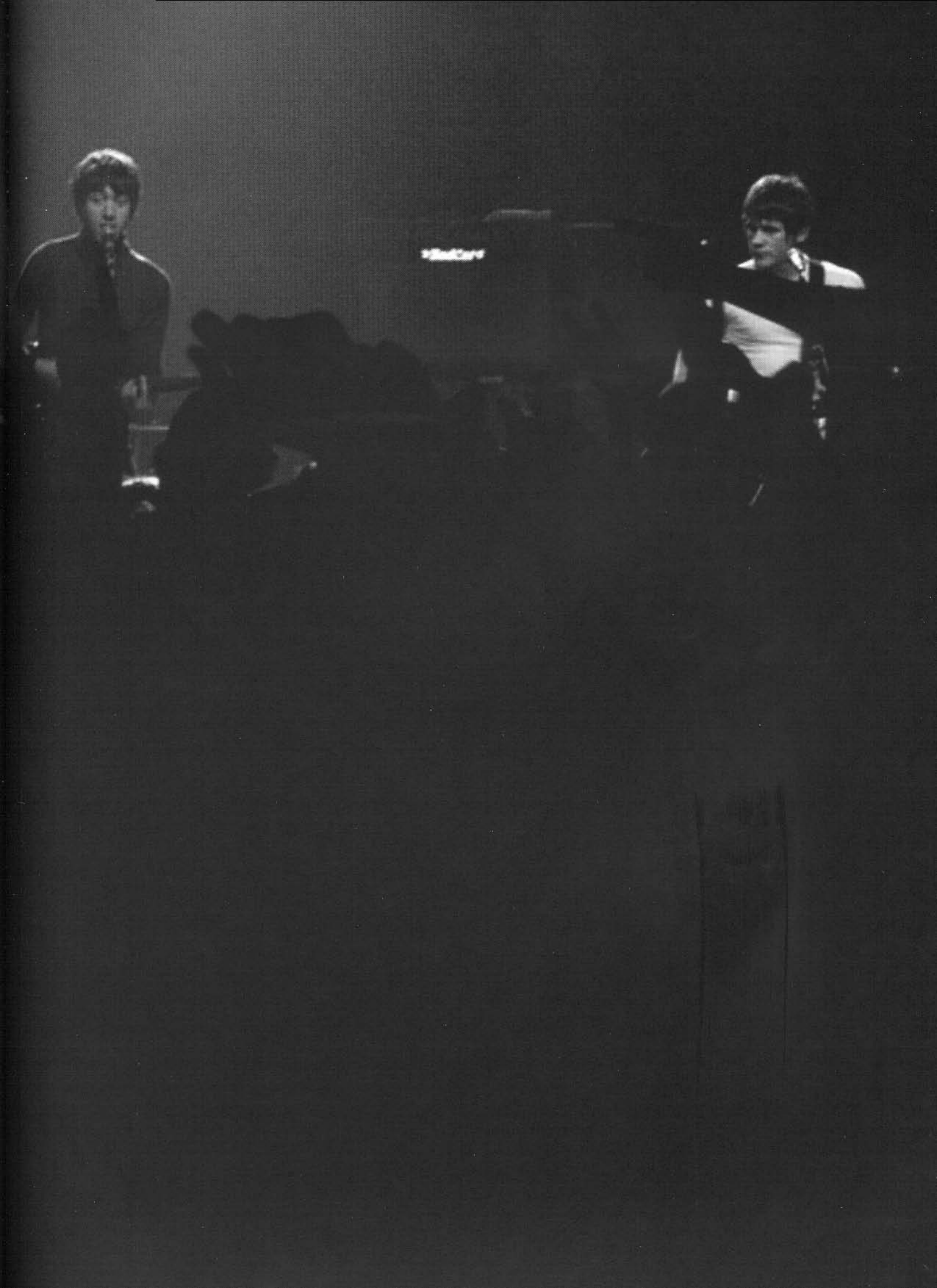
Bass arr. Gtr. ends Fig. 3

FLUORESCENT ADOLESCENT

Words by Alex Turner and Johanna Bennett
Music by Arctic Monkeys

1° chords E C♯m B
2° chords E C♯m B G♯m
2° Elec. Gtr. 1
fish - nets now you on - ly get it in your night - dress, dis - car - ded all the naugh - ty nights
(2.) sex tips re - mem - ber when the boys were all e - lec - tric. Now when she's told she's going to
2° Elec. Gtr. 2
clean w/heavy tremolo
1° Bass arr. Gtr.
F♯m B
F♯m B
for nice - ness, land - ed in a ve - ry com - mon cri - sis. Ev - 'ry - thing's in or - der in a
get it, I'm gues - sing that she'd ra - ther just for - get it. Cling - ing to not get - ting sen - ti -

E
E
C#m
C#m
B
B
G#m
13
black hole, no-thing seems as pret - ty as the past though, that bloo - dy Ma - ry's lack - ing her
- men - tal, says she was - n't go - ing but she went still, likes a gen - tle - man not to be
1° Elec. Gtr. 1 plays Fig. 1
1° Elec. Gtr. 2 plays Fig. 2
F#m
F#m
B
N.C.
15
Ta - bas - co, re - mem - ber when you used to be a ras - cal.
gen - tle, was it a Mec - ca dob - ber or a bet - ting pen - cil?
The boy's a
F#m
B
F#m
2° Elec. Gtrs. 1 + 2
Elec. Gtr. 2 w/slightly dirty tone
17
slag, the best you've e - ver had, the best you've e - ver had is just a
1° Elec. Gtrs. 1 + 2

B
F#m
B
20
mem - ory, and those dreams weren't as daft as they seemed, not as daft as they
1.
F#m
A
Elec. Gtr. 1
23
seemed my love when you dreamed them up.
2. Flick - ing through a lit - tle book of
Elec. Gtr. 2
2.
F#m
B
G#m
Elec. Gtr. 1
26
they seemed my love when you dreamed them up.
Flo,
Elec. Gtr. 2
clean w/heavy tremolo

C♯m
where did you go?
Where did you
go?
Where did you go?
F♯m
G♯m
F♯m
E
C♯m
B
F♯m
B
Elec. Gtr. 1
Elec. Gtr. 2
slightly dirty tone

E
C♯m
B
F♯m
40
You were fal - ling a - bout,
but you took a left off last laugh
T
A
B
B
E
C♯m
B
43
lane.
You were just sound - ing it out,
but
F♯m
B
46
you're not com-ing back a - gain.

ONLY ONES WHO KNOW

Words by Alex Turner
Music by Arctic Monkeys

B♭ Am Gm

Elec. Gtr. 1

19

i - cing on the cake, make no mis - take,

- lieve___ that true ro - mance can't be a - chieved these___ days.

1° Elec. Gtr. 2

T A B 13 14 12 12

2° Elec. Gtr. 2

T A B 12

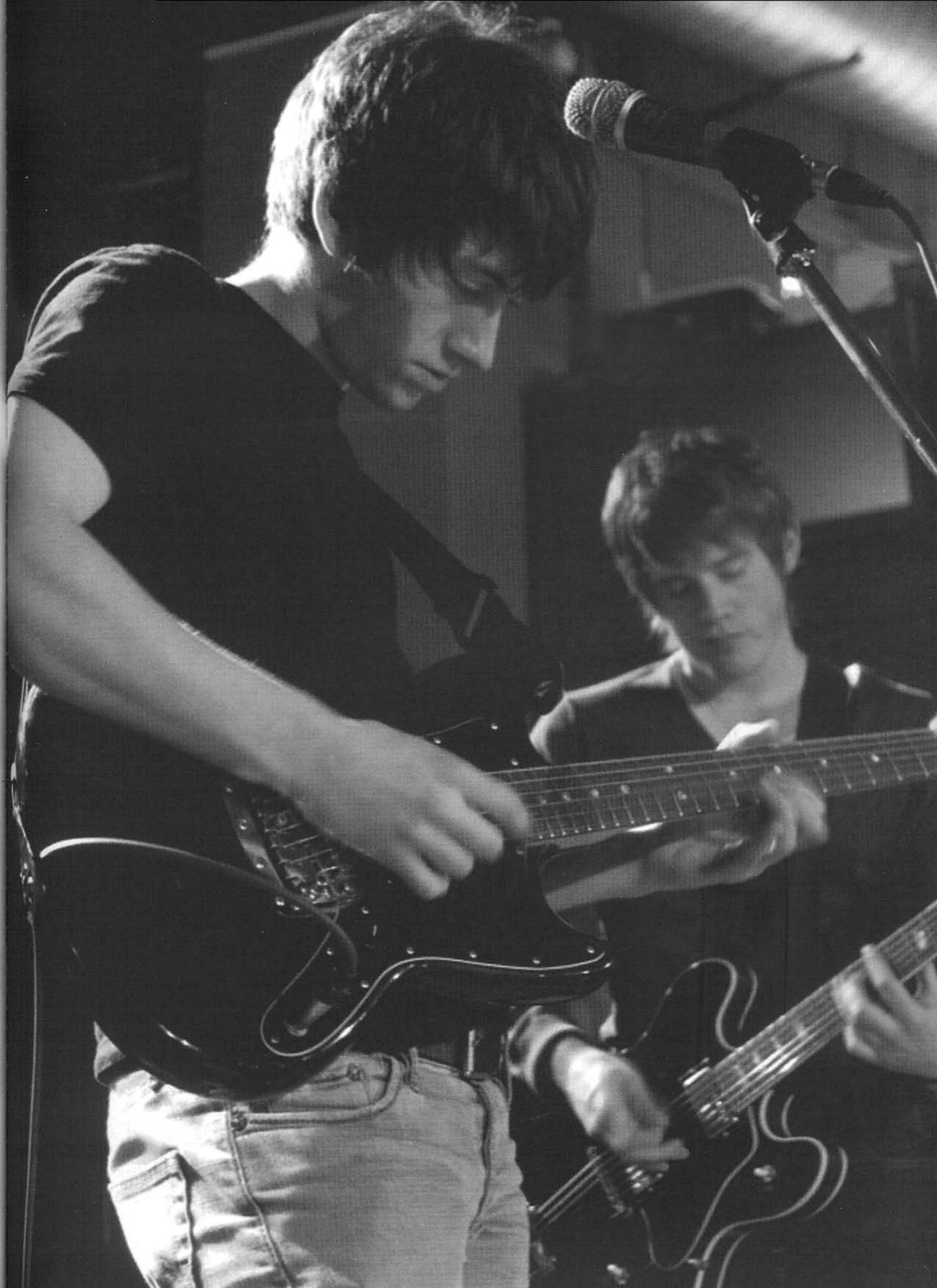
Gm
1.
B♭m
31
bet - ter on your own.
2. I
12
11
14
14
12
2.
B♭m
35
(own,) you're the on - ly ones who know.
Elec. Gtr. 2
11
14
13
F
A7/C♯
Dm
Cm
B♭
Am
38
6
6
7
10
10
7
10
13
14

Gm

44

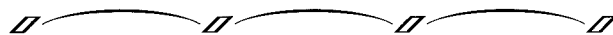
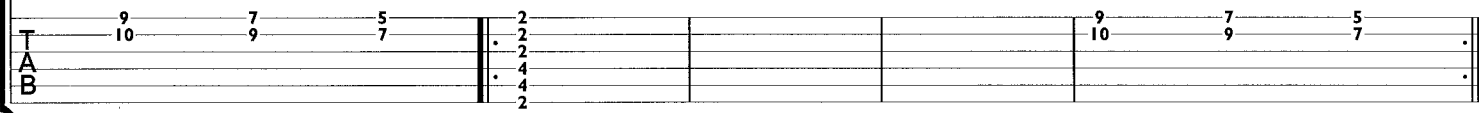
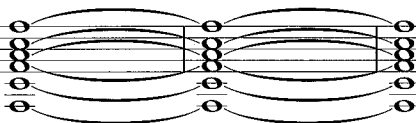
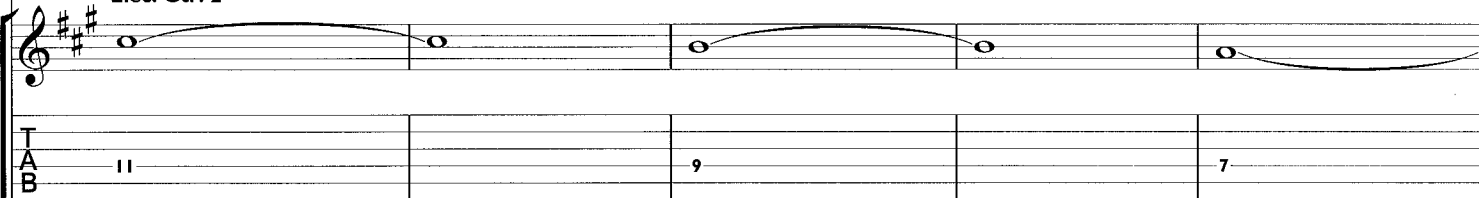
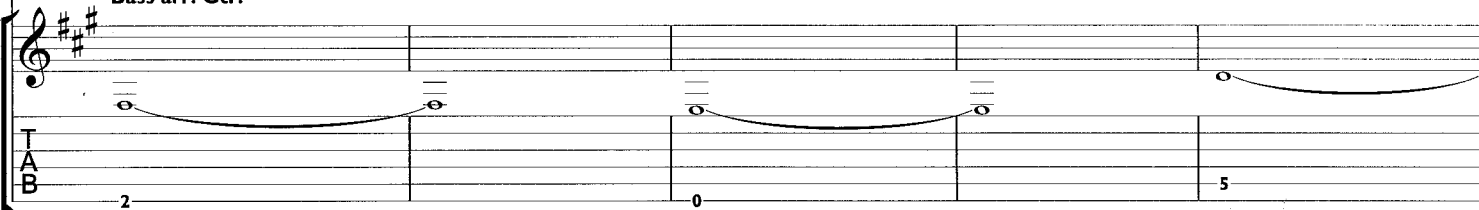
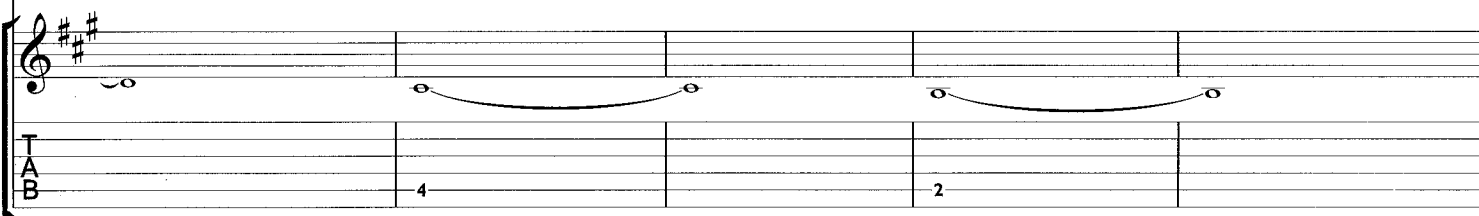
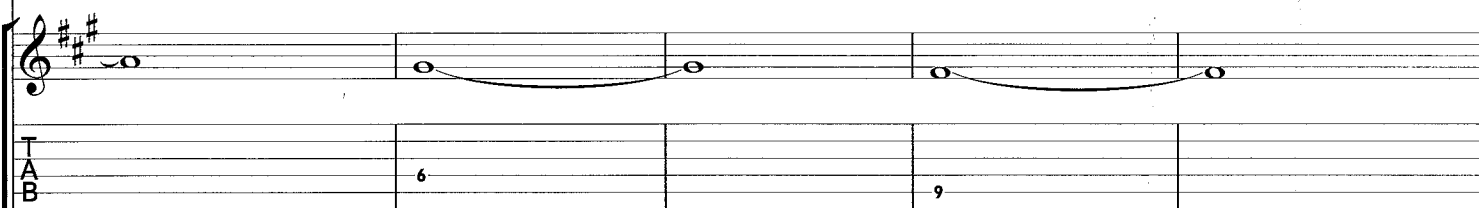
Bass arr. Gtr.

48

F

DO ME A FAVOUR

Words by Alex Turner
Music by Arctic Monkeys

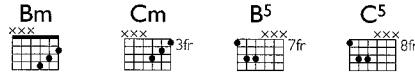
F♯m
C♯m
Bm
Electric guitar 1
clean tone
Elec. Gtr. 2
Fig. 1
F♯m*
C♯m*
Bm*
2. It's the be -
Elec. Gtr. 1
Elec. Gtr. 2 plays Fig. 1
1° Elec. Gtr. 1
2° Elec. Gtr. 1
cont. sim.
-gin-ning of the end, the car went up the hill and di - sap - peared
(3.) Cu - ri - o - si - ty be-comes a hea-vy load, too
Elec. Gtr. 2 plays Fig. 1
a - round the bend. Ask a - ny - one, they'll tell you that it's these
hea - vy to hold, too hea - vy to hold.
Elec. Gtr. 2 plays Fig. 1
times that it tends to start to break in half. To
Cu - ri - o - si - ty be - comes a hea-vy load,
Elec. Gtr. 2 plays Fig. 1

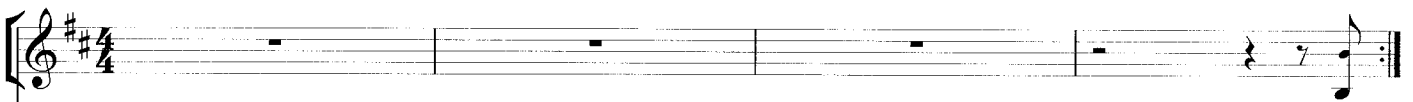
45
F♯m
C♯m
To Coda
Bm
start to fall a - part.
Too hea - vy to hold. It'll
Hold on to your heart.
force you to be
Elec. Gtr. 2 plays Fig. 1
Elec. Gtr. 2 Fig. 1 ends
D
F♯m*
C♯m*
Elec. Gtr. 1
cont. sim.
49
Do me a fa - vour and break my nose.
Elec. Gtr. 2
54
F♯m*
C♯m*
D
Do me a fa - vour and tell me to go a - way.
Do me a fa - vour
59
F♯m*
C♯m*
D
C♯m*
and stop ask - ing ques - tions.

Bm*
F♯m
1° only - Elec. Gtr. 1
3. As
Elec. Gtr. 2
(F♯)
(E)
(D)
she walked a - way her shoes were un - tied, the eyes were all
Elec. Gtr. 2
Bass arr. Gtr.
(C♯)
(B)
red, you could see that we'd cried, I watched and I wait - ed un - til

79 (A) (G♯) (C♯) *D.𝄋 al Coda*

she was in - side, for - cing a smile__ and wav - ing__ good - bye.

F#m
C#m
D
F#m
C#m
96
16
16
16
16
17
17
17
17
16
16
16
16
16
16
16
16
16
16
17
17
19
19
17
17
D
Elec. Gtrs. 1 + 2
F#m
C#m
D
102
cont. sim.
Do_ me a fa - vour and ask if you need some help._
She said "Do me a fa - vour and
107
F#m
C#m
D
stop flat-ter-ing your - self."
To tear_ a - part_ the ties_ that bind, per-
F#m
C#m
D
C#m*
Bm*
Elec. Gtrs. 1 + 2
112
- haps "fuck off" _might be_ too kind, per-haps "fuck off" _ might be too_ kind._
F#m
Elec. Gtr. 1
118
Elec. Gtr. 2
2
2
2
4
4
2

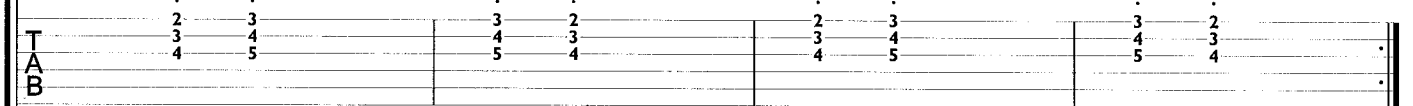
THIS HOUSE IS A CIRCUS

Words by Alex Turner
Music by Arctic Monkeys

♩ = 155

Bm Cm Bm Cm Bm

This

Electric Guitar 2

light overdrive + tremolo

Fig. 1

2° Bass arr. Gtr.

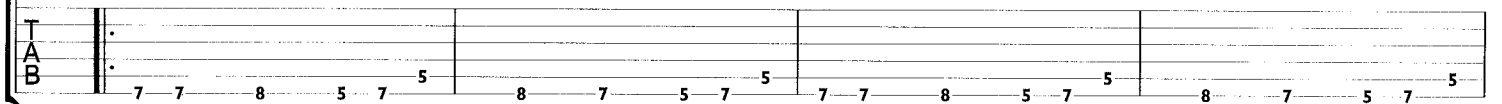
Bm Cm Bm Cm Bm

5

house is a cir - cus, be - zerk as fuck. We tend to see that as a perk though, look what it's

Bass arr. Gtr.

Elec. Gtr. 2 plays Fig. 1

Bass. arr. Gtr. cont. sim.

done to your friends, their mem-ories are pre-tend_ and the last thing that they want is for the feel-ing to end. This
2. There's a

Elec. Gtr. 2 plays Fig. 1

13 (B) (C) (B) (C)

room full of trou-ble and there's lo-vers to be had. Those walls will make sin-ners out of such lo-ve-ly lads.

Elec. Gtr. 2

Elec. Gtr. 1 (clean tone) plays Fig. 1

Bass arr. Gtr.

Fig. 2

17 (B) (C) (B) (C)

Sca - ling the cor-ri-dors for mai-dens in the maze, in a - ny a-no-ma-ly you slip in - to fa-mi-liar ways.

Elec. Gtr. 1 (clean tone) plays Fig. 1

(B)
(C)
We're for - e - ver un - ful - filled. And can't think why.
(eyes.)
Elec. Gtr. 2
Bass arr. Gtr. plays Fig. 2
Fig. 3
1.
2.
(C) N.C.
Like a search for mur - der clues in dead mens (clues) in dead mens
Bass arr. Gtr. Fig. 2 ends
Play x4
eyes.
Elec. Gtr. 1
3° & 4° only - Elec. Gtr. 2

(E) (D) (F♯) (D) (C♯) (B)
The more you o - pen your mouth the more you're for - cing per -
All Gtrs.
(E) (D) (F♯) (D) (C♯) (B) (E) (D)
Com - plete-ly ob - nox - ious, com -
- for - mance.
All the at - ten - tion is lead - ing me to feel im - por - tant.
(F♯) (D) (C♯) (B) (E) (D) (F♯) (D) (C♯)
- plete-ly ob - nox - ious now.
Now that we're here, we may as well go too far.

Bm Cm Bm Cm Bm
Elec. Gtr. 2
2° Bass arr. Gtr.
(B) (C) (B) (C)
vocal ad lib.
Elec. Gtr. 1 plays Fig. 3 - cont. sim.
Elec. Gtr. 2 plays Fig. 1 - cont. sim.
Bass arr. Gtr. plays Fig. 2 - cont. sim.
This
We're for - e - ver un - ful - filled.
And can't think
house is a cir - cus, be - zerk as fuck, we tend to see that as a perk though. Look what it's
why.
Like a search for mur - der clues.
done to your friends, their mem-ories are pre-tend and the last thing that they want is for the feel-ing to end.

(B) (C) (B) (C)

68

Elec. Gtr. 1

Elec. Gtr. 2 plays Fig. 3

B5 **Elec. Gtr. 2** C5 **1.** B5

72

Elec. Gtr. 1

IF YOU WERE THERE, BEWARE

Words by Alex Turner
Music by Arctic Monkeys

♩ = 135

Em

Electric Guitar 2

clean tone

Em | C

Elec. Gtr. 1

overdrive

Elec. Gtr. 2

overdrive

Em | C

Em
C
To Coda
Em
Em*
C
C*
Elec. Gtr. 2
light overdrive, tremolo
1. If you were there, be - ware the ser - pent soul pin - chers.
Three
2. If you were there, be - ware the ser - pent soul pin - chers.
hun - dred and fif - ty "no thank you's" and no - bo - dy flin - ches.
"Go
Can't you sense she was ne - ver meant to fill co - lumn in - ches.
Haven't
on girl, go on, give us some-thing grue-some, we re - quire_ your_ grief." The thugs help the thieves as they're
you had e - nough, what you're trying to dig up is - n't there to be_ dug. The thieves help the thugs as they're
try - ing to rob the words from her gob and take the swords to the in - no - cence._
try - ing to beat the good grace of a sweet - heart_ out to the point she'll com - ply.

1.
Em
Elec. Gtr. 1
light overdrive
Elec. Gtr. 2
Em*
C*
Elec. Gtrs. 1 + 2
2.
Elec. Gtr. 2
Why?
Leave her on her own,
if I'd have
2° Elec. Gtr. 1

Em*
C*
53
known, then I would-n't have said it. I would-n't have said it if I would have known.
57
1.2.
3.
(A) (G) (C) (B) (E) (B) (E) (B) (C) (G)
Elec. Gtrs. 1 + 2
overdrive
62
(B) (D) (C) (G) (B) (F♯) (C) (G) (G) (B)

♩ = 90

67 E5 | Em** Baug | Em** Baug | Em** Baug | Em** Baug

There's a

Elec. Gtr. 1

clean tone, tremolo

Fig. 1

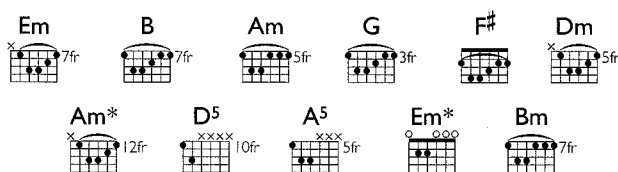
72 Em** Baug | Em** Baug | Em** Baug | Em** Baug

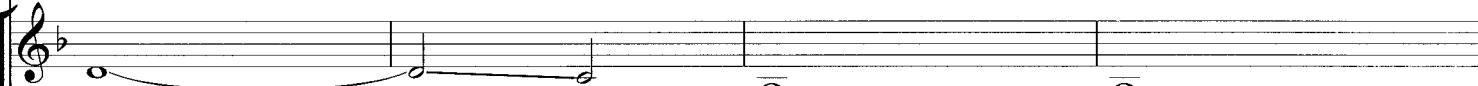
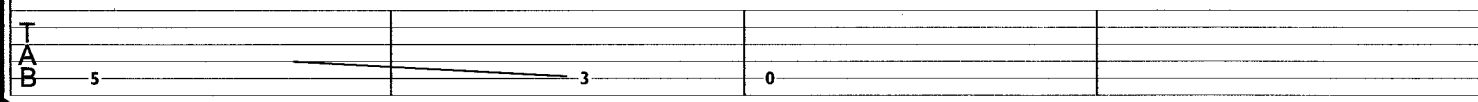
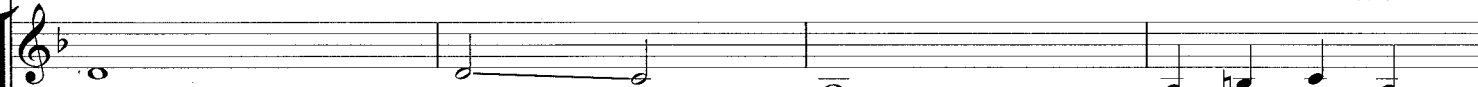
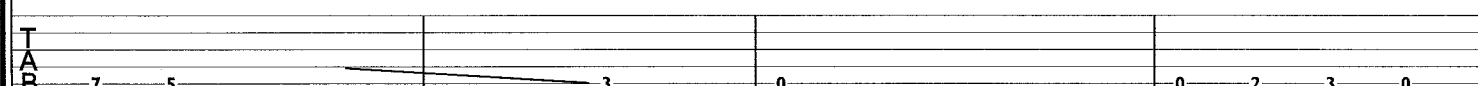
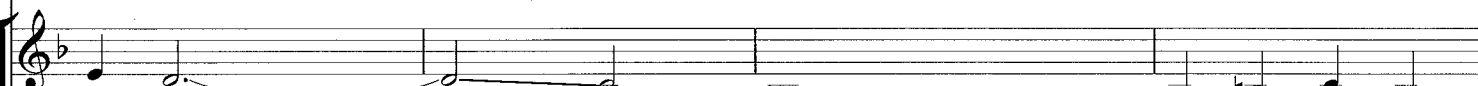
cir - cle of wit - ches, am - bi - tious - ly vi - cious they are.___ And our at -

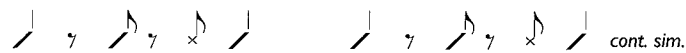
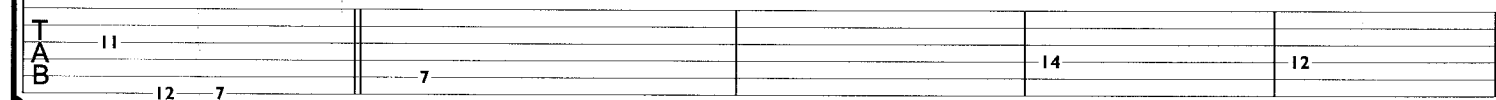
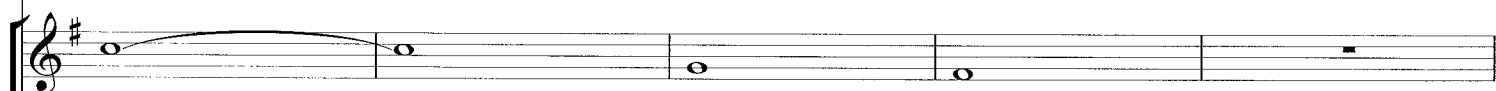
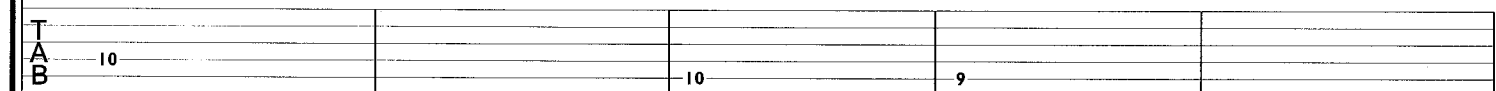
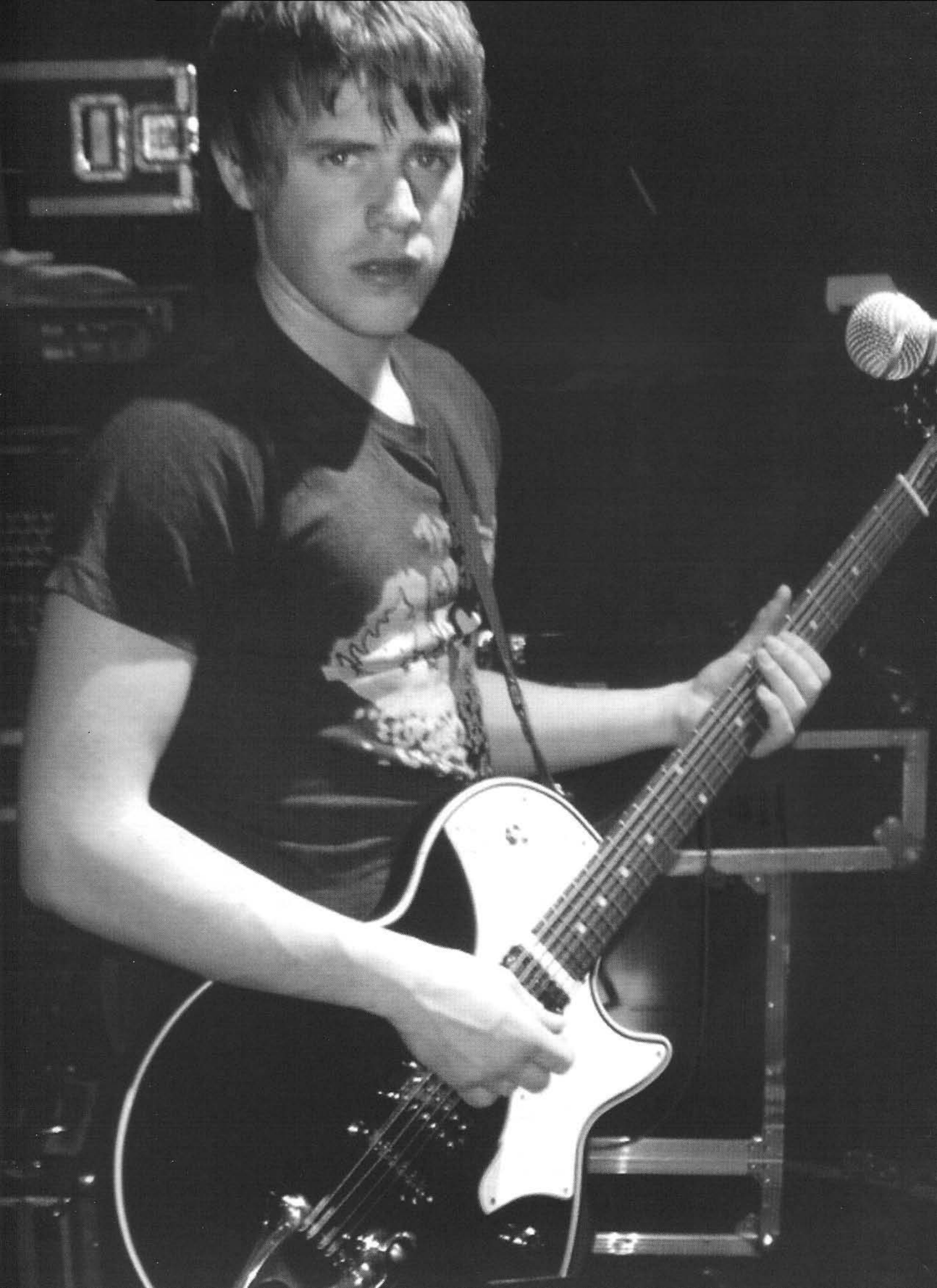
Elec. Gtr. 1 plays Fig. 1

Em**
Baug
Em**
Baug
Em**
Baug
84
got it to give,
and she has - n't got it to give.
Elec. Gtr. 1
Elec. Gtr. 2
♩ = 135
Em
C
88
Elec. Gtr. 1
overdrive
D.𝄋 al Coda
Elec. Gtr. 2
overdrive
Coda
(G)
(F♯)
(F)
(E)
92
Elec. Gtr. 1
overdrive
Elec. Gtr. 2
overdrive

THE BAD THING

Words by Alex Turner
Music by Arctic Monkeys

♩ = 223

Dm
1° Elec. Gtr. 1
(Elec. Gtr. 1 plays 2°)
Am*
1° Elec. Gtr. 1
night's like a whirl-wind, some-bo-dy's girl-friend is talk-ing to me, but it's al-right, she's say-ing that he's
sud-den dis-heart-ner some-bo-dy's part-ner's talk-ing to me, but I don't know that is what she
1° Elec. Gtr. 2
2° Bass ad-libs root notes
Dm
Am*
not gon-na slap me or try to at-tack me, he's not the jea-lous type. I
is, and she mur-murs things to con-firm that the tra-ge-dy is true. And I
2° Elec. Gtr. 2 re-enters
Dm
Am*
on-ly need to get half an ex-cuse and I'm a-way, but
knew how could she not, she could have a-ny-one she wants, and I'm

Dm
Am*
29
when there's no ex - cu - ses that's much ea - si - er to say, I've been be -
strug - gl - ing to think of an im - me - di - ate res - ponse. Like I don't
T
A
B
Dm
1° + 2° All Gtrs.
Am*
33
- fore, but all these ca - pers make us too hard for her to ig - nore,
mind, be a big mis - take, for you to wait and have me waste your
Dm
Am
37
she's talk - ing but I'm not en - tire - ly sure,
time, real - ly love it's fine.
D5
A5
41
Elec. Gtr. 1
Elec. Gtr. 2

44
D5
A5
48
D5
A5
52
G5
F♯5
1.

2.
Em*
Elec. Gtr. 1
B
Bm
cont. sim.
57
3. And then the third time it oc-curred that there was some-thing to des-troy, I
Elec. Gtr. 2
Fig. 1
11
12 7
7
14
12
Am
G
F#
Em*
62
knew be-fore the in-vi-ta-tion that there was this boy. Oh but she car-ried on sug-
Elec. Gtr. 2 plays Fig. 1
Fig. 1
10
10
9
B
Bm
Elec. Gtr. 1
Am
67
-ges-ting, a strug-gle to re-fuse, she said it's the red
G
All Gtrs.
F#
N.C.
Em*
N.C.
71
wine this time, but that is no ex-cuse.
Elec. Gtr. 2 Fig. 1 ends

OLD YELLOW BRICKS

Words by Alex Turner and Jonathan McClure
Music by Arctic Monkeys

(A)
(E)
(F)
(D)
13
fu - gi - tive but you don't know what you're run-ning from. You can't kid us and you could-n't trick a - ny- one,
2° Elec. Gtr. 2
clean tone, light tremolo
1° Elec. Gtr. 2 plays Fig. 1
2° Elec. Gtr. 1 plays Fig. 1
Fig. 2
T
A
B

(A)
(E)
(F)
(D)
Dm Em
17
Hou - di - ni, love you don't know what you're run-ning a - way from. "Who wants to
Elec. Gtrs. 1 + 2
1° Elec. Gtr. 2 plays Fig. 1
2° Elec. Gtr. 1 plays Fig. 1
clean tone, light tremolo
T
A
B

F
Em
Dm Em
F
Em
Dm Em
21
sleep in a ci - ty that ne - ver wakes up, blin-ded by nos - tal - gia?" "Who wants to
T
A
B

1.
2.
F
Em
Dm
sleep in a ci - ty that ne - ver wakes up?"
2. She was en -
ne - ver wakes up!"
(E) (B) (C) (D) (E) (B) (C) (D) (E) (B) (C) (D) (E) (B) (C) (D) (E)
Elec. Gtr. 1
light overdrive
Elec. Gtr. 2
light overdrive
(A) (E) (F) (D) (A)
Elec. Gtr. 1
light overdrive
Bass arr. Gtr. plays Fig. 1
Elec. Gtr. 2 plays Fig. 2 (clean, light tremolo)
Bass arr. Gtr. plays Fig. 1
Elec. Gtr. 2 plays Fig. 2 (clean, light tremolo)

40
(E)
(F)
(D)
Dm
Em
3. You're at a
Elec. Gtrs. 1 + 2
3
clean tone, light tremolo
T
A
B

43
F
Em
Dm
Em
F
Em
Dm
Em
loss just be - cause it was - n't all that you thought it was. You are the
3
T
A
B

47
F
Em
Dm
Em
F
Em
Dm
Em
fu - gi - tive but you don't know what you're run-ning a - way from. She said "I want to
3
T
A
B

51

F Em Dm Em F Em Dm Em

sleep in a ci - ty___ that ne - ver wakes up and re - vel in nos - tal - gia," I know I said "who wants to

Elec. Gtr. 1

Elec. Gtr. 2 plays Fig. 2 (clean, light tremolo)

55

F Em Dm

sleep_ in a ci - ty___ that ne - ver wakes up, but Do - ro - thy was right though.

Elec. Gtr. 1

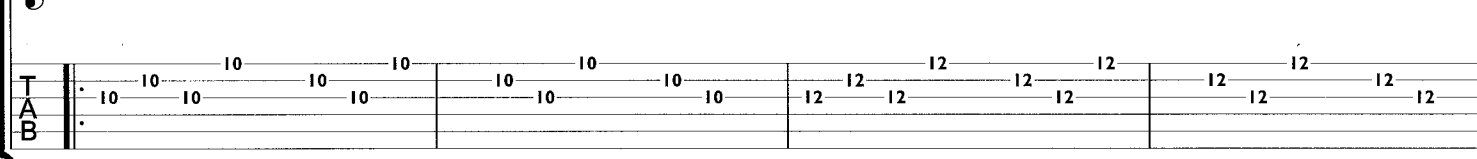
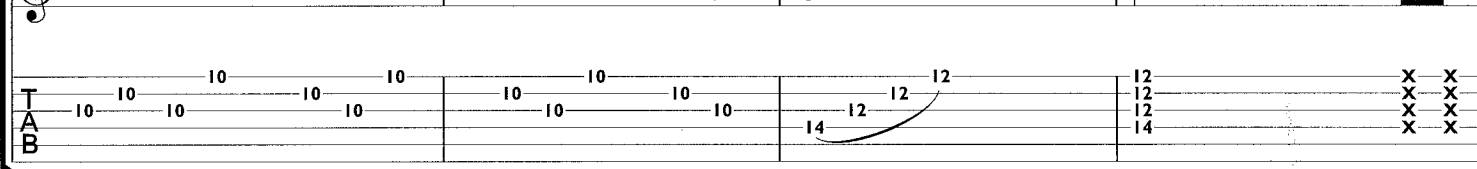
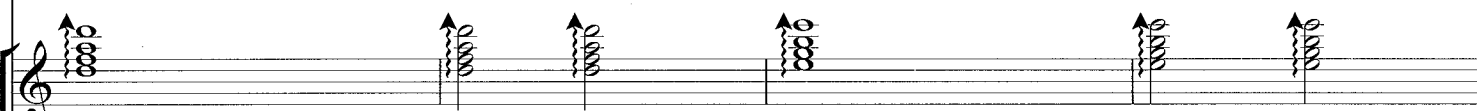
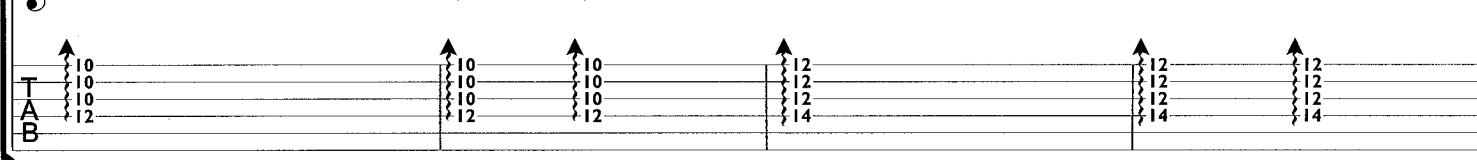
Elec. Gtr. 2

(D)
(A)
Elec. Gtr. 2
clean tone, light tremolo
Bass arr. Gtr.
(A)
Elec. Gtr. 1
light overdrive
Elec. Gtr. 2
(Bass arr. Gtr.)
(A)

505

Words by Alex Turner
Music by Arctic Monkeys

Em
Dm
Em
1° Electric Guitar 1
light overdrive, tremolo
To Coda
hands be-tween your thighs.
Dm
Em
Elec. Gtr. 1
cont. sim.
1. Stop and wait a sec, when you look at me like that my dar - ling, what
(2.) not shy of a spark. The knife twists at the thought that I should fall
2° Elec. Gtr. 2
overdrive, tremolo, reverb
Dm
Em
did you ex - pect? I'd prob - ably still a - dore you with your hands
short of the mark. Fright - ened by the bite, though it's no harsh -

33
Dm
Em
— a - round_ my neck,__ or I did last time I checked.__
- er than__ the bark.__ The mid - dle__ of ad - ven - ture, such a per -
37
Dm
(sing 2° only)
Em
D.% al Coda
- fect place__ to start.
2. I'm
I'm go - ing back
Coda
Dm
Elec. Gtr. 1
Em
41
Elec. Gtr. 2
Dm
Em
45
I crum - ble com -

Dm
Em
Elec. Gtr. 1
cont. sim.
49
-plete - ly when you cry.
It seems like once a - gain you've had to greet
back to 5 - 0 - 5
if it's a se- ven hour flight or a for - ty
Elec. Gtr. 2
T
A
B
53
me with good - bye.
I'm al - ways just a - bout to go and
five mi-nute drive,
in my i - ma - gi - na - tion you're wait - ing
57
spoil a sur - prise.
Take my hands off of your eyes too soon.
ly - ing on your side,
with your hands be-tween your thighs and a smile!

Dm Em 1. 2.

Elec. Gtr. 1

69

Elec. Gtr. 2

Organ arr. Gtr.

Notation and Tablature explained

Understanding chord boxes

Chord boxes show the neck of your guitar as if viewed head on—the vertical lines represent the strings (low E to high E, from left to right), and the horizontal lines represent the frets.

An X above a string means 'don't play this string'.
An O above a string means 'play this open string'.
The black dots show you where to put your fingers.

A curved line joining two dots on the fretboard represents a 'barre'. This means that you flatten one of your fingers (usually the first) so that you hold down all the strings between the two dots at the fret marked.

A fret marking at the side of the chord box shows you where chords that are played higher up the neck are located.

Tuning your guitar

The best way to tune your guitar is to use an electronic tuner. Alternatively, you can use relative tuning; this will ensure that your guitar is in tune with itself, but won't guarantee that you will be in tune with the original track (or any other musicians).

How to use relative tuning

Fret the low E string at the 5th fret and pluck; compare this with the sound of the open A string. The two notes should be in tune. If not, adjust the tuning of the A string until the two notes match.

Repeat this process for the other strings according to this diagram:

Note that the B string should match the note at the 4th fret of the G string, whereas all the other strings match the note at the 5th fret of the string below.

As a final check, ensure that the bottom E string and top E string are in tune with each other.

Detuning and Capo use

If the song uses an unconventional tuning, it will say so clearly at the top of the music, e.g. '6 = D' (tune string 6 to D) or 'detune guitar down by a semitone'. If a capo is used, it will tell you the fret number to which it must be attached. The standard notation will always be in the key at which the song sounds, but the guitar tab will take tuning changes into account. Just detune/add the capo and follow the fret numbers. The chord symbols will show the sounding chord above and the chord you actually play below in brackets.

Use of figures

In order to make the layout of scores clearer, figures that occur several times in a song will be numbered, e.g. 'Fig. 1', 'Fig. 2', etc.
A dotted line underneath shows the extent of the 'figure'. When a phrase is to be played, it will be marked clearly in the score, along with the instrument that should play it.

Reading Guitar Tab

Guitar tablature illustrates the six strings of the guitar graphically, showing you where you put your fingers for each note or chord. It is always shown with a stave in standard musical notation above it. The guitar tablature stave has six lines, each of them representing a different string. The top line is the high E string, the second line being the B string, and so on. Instead of using note heads, guitar tab uses numbers which show the fret number to be stopped by the left hand. The rhythm is indicated underneath the tab stave. Ex. 1 (below) shows four examples of single notes.

Ex. 2 shows four different chords. The 3rd one (Asus4) should be played as a barre chord at the 5th fret. The 4th chord (C9) is a half, or jazz chord shape. You have to mute the string marked with an 'x' (the A string in this case) with a finger of your fretting hand in order to obtain the correct voicing.

Notation of other guitar techniques

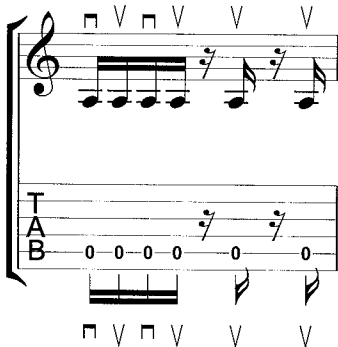
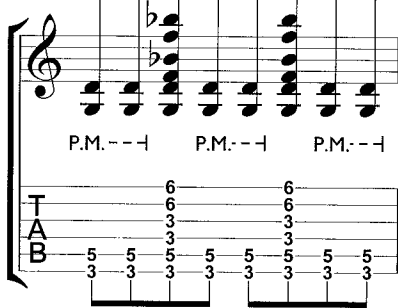
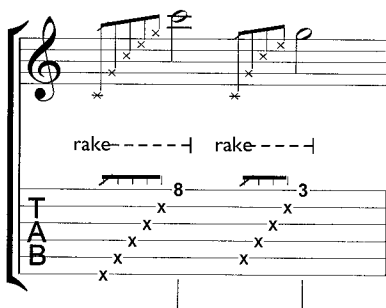
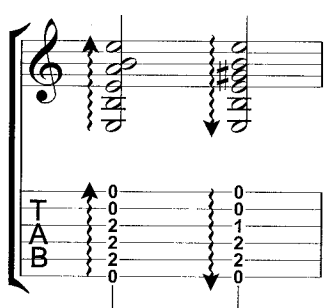
Picking hand techniques:

1. Down and up strokes
These symbols show that the first and third notes are to be played with a down stroke of the pick and the others up strokes.

2. Palm mute
Mute the notes with the palm of the picking hand by lightly touching the strings near the bridge.

3. Pick rake
Drag the pick across the indicated strings with a single sweep. The extra pressure will often mute the notes slightly and accentuate the final note.

4. Arpeggiated chords
Strum across the indicated strings in the direction of the arrow head of the wavy line.

5. Tremolo picking
Shown by the slashes on the stem of the note. Very fast alternate picking. Rapidly and continuously move the pick up and down on each note.

6. Pick scrape
Drag the edge of the pick up or down the lower strings to create a scraping sound.

7. Right hand tapping
'Tap' onto the note indicated by a '+' with a finger of the picking hand. It is nearly always followed by a pull-off to sound the note fretted below.

8. Tap slide
As with tapping, but the tapped note is slid randomly up the fretboard, then pulled off to the following note.